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THE MEDIUM
VOLUME 26 ISSUE 9 NOVEMBER 1, 1999

Teenager assaults Blind Duck

BY AMY RAYAN

Who in the world is "Sami Louis Ablouri"?

Last week a male in his mid-teens broke a beer tower in the Blind Duck Pub, and helped himself to a large quantity of alcohol. The campus police caught the teen, who identified himself as "Sami Louis Ablouri" and gave them a fictitious phone number and address.

The young man was with another male who was sitting at a table in the smoking area of the pub with his books open.

Pub manager, Maxine Dawkins, wants the Student Centre management board to erect a door to keep the pub area closed off at night and stop more derelicts like "Sami Louis Ablouri" from causing damage to the pub facilities.

Campus police officer, Corporal Charles Helewa, spotted the young man behind the bar around 2:30 a.m. Wednesday morning. When Helewa questioned the young man, he said he was only looking for ice cubes. The young man smelled strongly of alcohol. Helewa ordered the young man to leave the building. After "Ablouri" left, Helewa realized that the beer tower was broken.

According to Len Paris, manager of police services, about 315 ounces of beer had been drained from the pipe.

"That is not to say that the kid drank it all," he said, "because Charles probably let some out when he was testing the beer tower, but surely the kid had something to drink."

Dawkins said "Ablouri" wasn't the first to damage the draught tower.

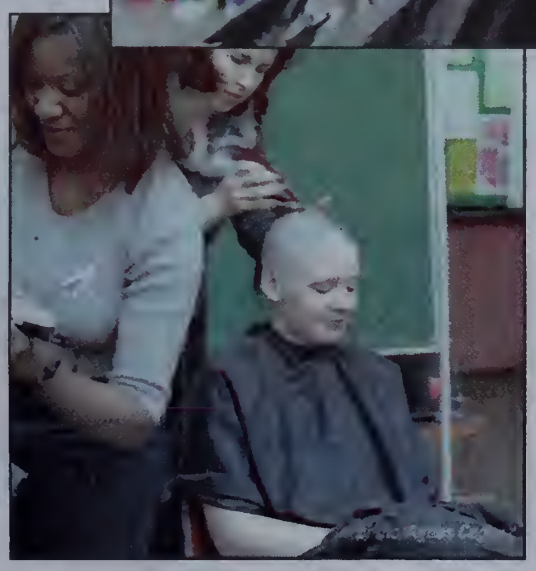
"I want the pub closed down at night," said Dawkins. "There has been three other times when somebody's come in and has been caught pulling on the draught. I cannot be there 24 hours a day to supervise. We need to shut the pub down after hours," said Dawkins.

> "I cannot be there 24 hours a day to supervise. We need to shut the pub down after hours."
> – Maxine Dawkins

Beer towers like the one Ablouri broke, cost about $875. According to Dawkins, the pub can't afford to continually replace them. She said the pub will have to rely on a discount from the

Vandal continued on page 3

Head for a Cure



Third-year English student, Shannon Mooney, raised $4,100 in pledges for breast cancer.
She shaved her head last Wednesday in the Meeting Place during the shave-a-thon for breast cancer awareness.
Her hair was preserved to make a wig for a cancer patient.
Mooney described the experience as "nerve wracking", but said she had no regrets.
"I know cancer patients, and I knew I could raise a substantial amount of money. It was more than worth it," said Mooney.
About fifteen people participated in the event.

Oliveira breaks campaign promise

BY MARK BUDGELL

Rosalia Oliveira, ECSU services director, has decided that she won't fulfill her campaign promise to donate fifty per cent of her salary to create an ECSU scholarship fund.

Some students are upset that her promise will go unfulfilled.

"She should pay if she promised too," said fifth-year economics student, Yen Tieu.

Oliveira, along with ECSU vice-president, Andy Baghaei, were members of last year's eight member Erindale Action Party (EAP), which promised to give half of their salaries to create an ECSU scholarship fund. The party also promised to change ECSU's constitution so that every councillor would take a fifty per cent pay cut.

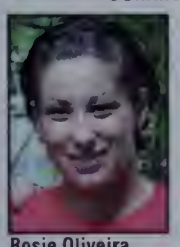
Baghaei said that he will still donate a portion of his salary to a fund, but he is uncertain how much he will give. In an ECSU meeting last week, he motioned that ECSU change its constitution so that every member receives a fifty per cent pay cut. ECSU members, including Oliveira, vetoed the motion.

"I don't agree with it anymore, my views have changed. I have the right to change my opinion and I changed my opinion.

"I don't think that anybody doing what I do should get paid any less than what I'm getting paid," said Oliveira.

She said that when she agreed to the EAP platform, she thought it was only valid if students elected the whole party to council.

"When we initially ran it was supposed to be an all or nothing deal. Either all eight of us were going to make it in or nobody was going to make it in. The promises made were for all eight people."



Rosie Oliveira

Commerce student, Fred Nazzaelli, said that Oliveira's explanation isn't logical.

"It was a specific promise she made to get elected and she should honour it regardless of who else from the party made it or not," said Nazzaelli.

Oliveira said that she doubts that the EAP platform was responsible for her success during last year's elections. She said that people voted for her because they thought she was capable of doing a good job.

"Personally, I don't think I got voted in because of that. Obviously, people thought I could do a good job.

"Preena [Chauhan, vice-president of administration] and I were the only people who got over three-hundred votes in the whole election. Some of the other people in my party only received about a hundred votes," said Oliveira. "So, there was obviously an extra two-hundred people who believed that I could do a better job than some of the people that were a part of the ticket."

According to Oliveira the number of votes she received in comparison to other EAP members is an indication that the promise was not important to voters.

Oliveira said she will apologize to students if they want her to.

"If they want an apology, I'll give them an apology."

What's Inside

Failed fundraising 5
Millennium Project 9
Scores! 16

QUOTE OF THE WEEK
"It's hard for it to be a functional building when it's not finished." –Carmen Ali

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Blind Duck Pub
ECSU sponsored PUB night – ECSU buys first 50 drinks
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Forensics student studies hangings

BY MARK BUDGELL

Fourth year forensics student, Tara Nicholls, is going to the gallows this year.

Nicholls is the first student from Erindale's young forensics programme to study forensics with Ontario police. She is working with the OPP Technical Identification Services unit in Barrie, trying to identify ligature wound differences between suicide hanging deaths and deaths where murder is disguised as a suicide hanging.

For experimentation, they've built a large gallows to hang dummies from. This school year, she'll travel to Barrie once a week to work on the project.

She said she feels privileged to work in the field this year, when many of her colleagues will be working on projects like statistical reviews.

"I'm really thrilled about the placement. I really lucked out. My mentor is exciting and nice and I couldn't have gotten better," said Nicholls.

Nicholls said that she is under pressure because her placement is the first of its kind.

"I've been told I am a guinea pig," said Nicholls. "It's a little bit of pressure because I have been told I'm expected to do a good job."

Nicholls, however, won't let the pressure affect her quality of work.

"I'm not worried about it. I think I would put this kind of pressure on myself anyway, because I am a goal-oriented person."

According to Nicholls' mentor, Detective Pat Downey, the position became a reality when he worked with Professor Jerry Melbye during a homicide investigation. He said that Nicholls' work is important because it is the first time that the possibility of differentiation between murder and suicide wounds has been studied.

"I've never seen anything done scientifically to establish this. I think Tara will end up publishing her results. She'll certainly publish nationally, but she may even publish internationally," Downey.

Downey said that the OPP hasn't worked with students before because there hasn't been a programme that trained students to work specifically in the field of forensic science.

"Until recently, I don't think we've had a specific B.A. in a forensic science programme and this is the first year that there will be graduates [from the Erindale programme]," said Downey.

Forensics professor, Raymond Cummins, said that Nicholls' work may open the door for similar student placements in the future.

"If she does well then we'll find that all OPP units will want to work with forensic students. They're fearful now that she'll interfere," said Cummins, "but she'll do well."

Nicholls is part of the first class of students – exactly ten – to make it to the fourth year in Erindale's forensics programme.

Tara Nicholls with her Mentor Pat Downey and gallows they built. Doesn't she look proud.

Rez x-mas closure

BY MARK BUDGELL

Residence Director, Mike Lavelle, is closing sixth phase of residence, and encouraging students in other phases to leave campus this Christmas break.

"It's a staff holiday, and there won't be any dons or anyone else around," said Lavelle.

According to Julie Stevenson, a Residence officer, worries about how some students may react to the Y2K problem influenced the decision to make them leave.

"I'm just worried about general behavior from having been on a Y2K committee with Peel Region police. I'm not worried about the hydro or anything, but how people will behave and react [to the turning of the millennium]," said Stevenson.

Stevenson said though power outages because of the Y2K bug are unlikely, a slight possibility remains that it may go out. She said that Peel Region police are confident that they can keep everything under control should the power go out.

Lavelle advises any student living in phase six who is from out of the country, and can't go home for Christmas, to find a friend to spend the holidays with.

Students living in any of the other phases will only be permitted to stay on campus if they are from out of the country, or if they must stay to work.

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UTM student, Currie, goes on African writing safari

BY MARK BUDGELL

Former Erindale student, John Currie, is going to Africa to study Canada's role in international health and development.

Currie, who recently studied professional writing at UTM, will meet and interview people living in Ethiopia, Malawi and Uganda. He will write about these people and how their lives have been affected by Canada's international development activities.

"In a sentence, I'm trying to get at the human face of development. I want to talk to people – the poorest of the poor – who have benefited from development programmes. I also want to look at how Canada helped, or hasn't helped, with development programmes."

> "I reached a point where if I was going to continue in development I would have to go over there and see it for myself."
> – John Currie

Currie said the trip will allow him to put himself in perspective as a Canadian involved in international development.

"I hope to get out of it what it means to be a Canadian involved in development," said Currie. "And, I want to see how Africans are helping themselves."

Currie is going to Africa as a member of Canadian Physicians for Aid and Development (CPAR), an international health organization. CPAR focuses on health and development projects in Ethiopia, Uganda, and Malawi.

Currie said his interest in the trip grew from his enthusiasm about CPAR's tree planting project in Africa.

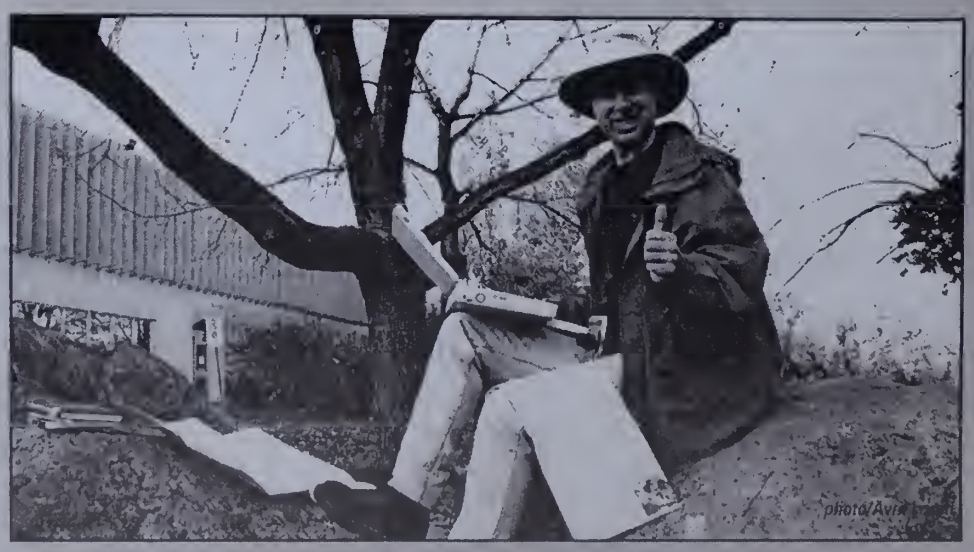
"I found myself talking about the benefits of planting a tree in Africa. I reached a point where if I was going to continue in development I would have to go over there and see it for myself."

Currie is trying to prepare himself for what he calls "poverty on a national level," by reading and talking with people who have been in Africa. Despite his efforts, he said that he can't entirely prepare himself for the African reality of life.

"I think I'm as ready as I can be from talking and reading, but I still think it is going to be a challenge."

The Canadian International Development Agency (CIDA) is sponsoring Currie's trip, through the federal government's Youth Employment strategy, with a $15, 000 grant.

"If I had won the lottery, doing something like this would have been on my top ten list," said Currie.



Professional writing student, John Currie, prepares to embark on his safari. He's armed only with a laptop computer and a Tilley Endurable hat to protect his bald head from elephants and the sun.

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Marilyn has a consulting business in Oakville that deals with: marriage, family and personal counselling; professional development counselling workshops and seminars

21st Liana Renwick-Palmerio – Self-image & Self-confidence
Liana is the Director and is a psychotherapist at the Wellness Counselling Group in Oakville

University of Toronto at Mississauga

Frisbees and fireworks open Student Centre

Thousands spent on food, alcohol, and fireworks

BY TRACY MONIZ

Frisbees and fireworks flew as the UTM community celebrated the official opening of the Student Centre last week.

Thousands of dollars were spent to put the "grand" into the grand opening of the Student Centre. The event was complete with a live band, an open bar, and a wide variety of finger foods. The only things the budget didn't leave room for were plates. Guests improvised by turning their commemorative Frisbees upside down.

Although contractors rushed to finish the Centre, several things were still uncompleted by the opening.

"It's nice," said Steve Pontet, ECSU Special Projects Director about the opening, "but it should have been given a couple of months to be finished before something like this."

"It's hard for it to be a functional building when it's not finished," said Carmen Ali, ECSU's Advertising Director.

The festivities, co-hosted by Principal McNutt and Wendy Cecil-Cockwell, Chairman of the U of T Governing Council, were kicked off with a handful of speakers.

"This is a great day for Mississauga, and a great asset for our community," said Mayor Hazel McCallion, one of the honorary speakers at the celebration. The remaining line-up of speakers included Brent Johnston, President of the Erindale College Alumni Association, Ignat Kaneff, Student Centre Campaign Chair, ECSU President Laurie Schirripa, and Jennifer O'Sullivan, President of the PTS @ UTM.

McCallion's pride was echoed by Kaneff, whose charitable foundation contributed $1 million to the Student Centre campaign – a donation by the full-time students of UTM. "The Student Centre is one of the greatest achievements in our community, and I'm proud and honoured to have been part of it, along with the UTM students and Mississauga community," said Kaneff. For Kaneff, the event marked the completion of 10 year of "hard work" which began with the building of the Kaneff Centre. "It's a small way to say thank you to the community where I live and make my home," he said.

In her speech, Schirripa recognized the large part that students played in making the Student Centre a reality. One million dollars later, and students "finally have a place to call their own," she said. "This is more than just a Student Centre – it's a place where memories are created, and I can't wait see our names up on the windows," said Schirripa in reference to the large signs throughout the Student Centre that name rooms after corporate sponsors.

> "They spent all the money on donors. It's coming out of the Student Centre budget, so it should be spent on students."
> – Steve Pontet

Despite student upset over having the halls, windows, and rooms of what should be the 'Student' Centre, adorned with the names of corporate and non-corporate sponsors, Kaneff felt that being made namesake of "The Ignat and Didi Kaneff Main Hall" was a small way for UTM to say thank you for sharing his hard work over the years. "Saying thank you is not a very hard thing to do, is it?" he asked.

Regardless, many still feel that since students contributed just as much, the 'Student' Centre should be a clearer reflection of its student body. Pontet felt that the opening was not geared for students. "They spent all the money on donors. It's coming out of the Student Centre budget, so it should be spent on students," he said.

The celebration closed with the traditional ribbon cutting ceremony, the Student Centre anthem, and a grand display of fireworks directly outside that lit up, although almost barely, the letters 'UTM.'

No, that's not the Student Centre burning down, those are fireworks. The speakers are smiling because the pyrotechnic can't get the "U" in UTM to light up.
Without the "U", the Student Centre is just a Trademark for Iggy Kannef. Thanks for the full page add, Iggy ol' pal.

Vandal breaks tower

Continued on from front

"Upper Canada" beer representative to replace the damaged tower.

According to Dawkins, the pub's liquor license is not in jeopardy because of these incidents.

Paris said incidents like this have negative, long-term, effects on students' privileges.

"Maxine and ECSU are very concerned about this. They are trying to make the pub as accessible as possible, but it is the students obligation to make sure that their friends do not vandalize and steal. It hurts the students and their privileges in the long run," said Paris.

"Sami Louis Abouri"'s handiwork.

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EDITORIAL

THE MEDIUM

VOLUME 26 ISSUE 9 CIRCULATION 5000 November 1, 1999

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Beer bandit

Our pub has more openings than a brick of swiss cheese. On pub nights, the Blind Duck has to deploy an entire platoon of bouncers to cover all the entrances, including the washrooms.

Now, we have rats.

Recently, a young man in his mid-teens entered the Student Centre, walked behind the bar, broke a beer tower, bled a 2-4 of beer dry, and, we're guessing, drank himself dizzy. The cops let the crook go before they noticed that he damaged the beer tower, and now the Blind Duck has to pay $400 to repair his damage.

What is really sickening about this crime – besides the wasted brew – was that the trespasser didn't have to break into the pub. All the liquored vandal did was enter the 24-hour access building and traipse into the pub. The Blind Duck is wide open every hour of the day, and while the pub staff can lock up the bottles and dishes, they can't hide the beer towers.

The architects and the people that helped design the pub space should be embarrassed by this huge goof. Maybe they were drunk when they designed a pub without any locking doors. More likely, our pub was never designed to be used as a student pub. If it was, the problems associated with access would have been addressed.

At any rate, if this design problem isn't fixed, we could have other teenagers ruining the facilities and endangering themselves. We need doors – preferably ones that lock – and security cameras to protect our six million dollar investment.

ECSU and the pub management need to have more security at the Blind Duck Pub. They can't run a pub when aspiring alcoholics are in downing ECSU's stock and busting their bar.

Students shouldn't foot the bill for this blunder, or the costs associated with fixing the design flaws. It wasn't our fault and it shouldn't be our expense.

Oliviera's letdown

Def Leppard climbed back onto the Billboard charts last June with its 1980s flashback single, "Promises."

We guess Rose Oliviera, ECSU's services commissioner, hasn't heard that catchy song. This week, Oliviera said that she isn't going to fulfill her promise to cut half of her salary.

Oliviera said that since the rest of the Erindale Action Party (EAP) wasn't elected along with her, she wasn't obligated to live up to the EAP's promise. She also said that students elected her for her talents, not because she promised to cut half of her salary. She claimed that if all students wanted was a 50 per cent salary cut, students would have elected all the EAP candidates.

While Oliviera was ducking reporters, the other EAP remnant, Andy "Big Guy" Baghaei, ECSU's vice-president of finance, started to fulfill his promise to constitutionally change ECSU's salary structure.

Baghaei asked the council to slash its salaries. Of course the council, including Oliviera, blasted Baghaei's ridiculous motion out of existence. Baghaei, holding true to his word, later said that he would donate a "substantial" amount of his salary to scholarships. Well, a "substantial" amount isn't half, but at the rate that these two are going, "substantial" will do.

Oliviera said that ECSU members earn their money. We knew that, Oliviera. Why didn't you know that before you made that stupid promise? Oliviera, if you ever run for another position, don't embarrass yourself – research your position so that you don't make commitments you can't or won't keep.

The Medium is published weekly by Medium II Publications, a non-profit, incorporated student organization. The opinions expressed within are those of the writers and editors and do not necessarily reflect those of Medium II Publications. The Medium's mandate is to inform students of local and national concerns, and give Erindale College students an opportunity to practice journalism. Retail and community advertising provided exclusively by The Mississauga News. National advertising provided exclusively by Campus Network. Cyrus Irani courtesy of Montreal Smoked Meats. The Medium plays Les Paul air guitars and Sabian air cymbals exclusively.

Duncan's opinion should piss some folks off. Of course, nobody responds to anything we write. Then again, why should anybody complain about Duncan's opinion? It is the truth. We think Nadia may be dead. We haven't seen her in a long, long time. Mark and Adam are becoming alcoholics. They got hammered at the pub last Thursday and passed out on the couch. They want everybody to know that they didn't make out on the couch, as some might like to believe. And for the record, Anwar and Laurie never went out. Nevertheless, Laurie's still a suck. The Medium softball team blows. If you thought we were embarrassed by our spelling and grammar mistakes, you haven't seen us play ball. Cyrus, you fucked up the size of the ads again! SAC and Clubs are 4 x 3.71. Erase the old files! Richie lost this month's stupid contest by an astounding 500 points. Congradulations, Richie. We'll take our shots on Wednesday during the editorial board meeting. Tracy needs a middle name. Any suggestions? medium@canada.com

Student Centre Opening
Please do not lean against unfinished walls
Hey, is that Keith Richards at the podium?
No, it's Hazel McCallion.
recycled jokes, inc.

OPINION

Mixing babies and old ladies

Technological revolutions that promise to enhance our lives and bring us to the frontiers of the new age are sometimes embraced without any questions. The innovation's period of acceptance persists just long enough for it to affect us. Then, after we realize the immense social and ethical ramifications that the technology carries, we curse society for proceeding too quickly and without sufficiently understanding how the technology would have affected us.

Health Matters

BY ZEESHAN WASEEM

Earlier this year, Margaret Lloyd-Hart, a 30-year-old American woman, received a treatment hailed by some as the biggest advance in reproductive technology since the test-tube baby. Lloyd-Hart became infertile in her teens when doctors excised one of her ovaries. Last year, she had the remaining ovary removed and frozen. Doctors put Lloyd-Hart's frozen ovarian tissue back into her body last February. With the help of a fertility hormone, Lloyd-Hart produced an egg.

This technology may one day help thousands of women who prematurely lose their reproductive functions after surgery or chemotherapy to conceive.

The medical community and society in general should appreciate this novel medical procedure, but should also be aware of the many dilemmas such a procedure presents in the near future.

In vitro fertilization led to ethical debates about young women selling their eggs, and so too will the idea of harvesting teenage ovarian tissue. Strict guidelines about informed consent will need to be developed to counteract this risk of exploitation.

A far more pressing dilemma is a societal one. If this new technology can irrevocably reverse or even eradicate menopause altogether, then what is to prevent women from bearing children at the age of sixty and seventy? Moreover, is it right for society to impose an age limit on a woman's right to reproduce?

There are two ways to look at the issue of a woman's right to reproduce.

Although this technology will permit women to bear children into old age, we cannot equate child-bearing, a biological function, with child rearing, a societal function. A woman of sixty or seventy may be physically capable of delivering a healthy baby, but mothering at sixty or seventy would be a different matter. Child rearing is much more demanding and protracted than child bearing. This is why nature timed menopause to begin, on average, near the end of the fourth decade of a woman's life, with death following roughly 20 to 30 years later. Interfering with a woman's biologieal clock is ill-advised, as aged women are incapable of raising children.

On the other hand, women should have the right to choose when and how to have children. The desire to have a child is one of the most powerful human urges. Age alone should not be enough to rule this out. Some teenage mothers are clearly not psychologically, emotionally, or financially ready to assume responsibility for their progeny. Yet, society allows them to have children. Why should it be any different for older women? Elderly women are wise, mature, and often have the resources available to successfully raise children. Who are we to deprive them of this experience simply on the basis of age?

In the end, it matters little which argument society takes. What is important, however, is this: before we accept the new technology of ovarian tissue growth, we must consider the vast ethical, moral, and social implications inherent in such an innovation. Furthermore, we must act accordingly to ensure that the interests and needs of mothers, women, and children are served.

LETTER

Medium sucks

Dear Editor,

I've been reading the medium lately, and I've found it to be pretty bashing towards our campus radio station, VIBE. [sic] Have you guys even listened to the station's broadcasts? They kick ass! You guys can't even get organized to work out the bugs with your editing staff. Get a life! Write about something that's interesting, maybe something people actually care about!!

Shelley Bujold

Want to comment on a letter?

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OPINION

The fundraising campaign that failed students

Two years ago this month, the Student Centre dream almost died.

Opinion

BY DUNCAN KOERBER

With the fundraising campaign stalled far below its original goal, the school was desperate to find other ways to fund the project. Administrators asked students to accept a fee increase that would raise another one-million dollars. If students rejected the fee then the centre would be delayed indefinitely. While students voted in favour of the fee – and thus the project – most students didn't realize the gravity of the situation. They likely weren't aware of the fundraising campaign's failures as the school attempted to get something, rather than nothing, out of years of planning and fundraising.

The campaign: off to a 'great start'

In 1994, the Student Centre fundraising campaign burst onto the scene.

Developer Iggy Kaneff, Mayor Hazel McCallion, U of T President Robert Prichard, and Principal Desmond Morton smiled for the cameras and trumpeted the $3.5-million in donations that had apparently already been raised.

The $3.5-million had come from Kaneff, full and part-time students, and another donor. Having successfully completed the Kaneff Centre project in 1992, the school was excited about the campaign, and in 1993, Principal Desmond Morton said that he "hoped to have it accomplished before my term in office is over."

At the campaign's start, the school hoped to have the centre built within two or three years. By January 1996, the red gauge on the fundraising tote board next to the Kaneff Centre peaked at 4.2-million dollars. Holly Benson, the director of development and public affairs at the time, said she "expects to see the goal of $6-million reached by 1997."

That private donation goal was never reached. Instead, the campaign would actually lose a donation.

Benson and donation leave Erindale

When Holly Benson left Erindale she was the second major administrator to leave during the fundraising campaign. Principal Desmond Morton left shortly after the campaign started to head an institute of Canadian Studies at McGill University.

The fundraising campaign began to falter just before Benson left – the school had raised only $700,000 in two years. Over the next year the campaign raised only $100,000 more.

Part of the campaign's $3.5-million kickoff apparently included a $1-million contribution from another private donor, original campaign co-chair Marco Muzzo. Yet, the school discovered that there had been a misunderstanding and that the $1-million promise was never made. Without the million, the campaign suddenly dropped from $4.3-million to $3.3-million – actually below the campaign's starting tally. After three years, all of the funds raised from private donors served only to make up for the missing million. The fundraising tote board next to the Kaneff Centre was taken down around this period in the campaign.

Diane Borowski replaced Benson and initiated the Home Stretch Campaign to meet the goal. However, it was clear that there wouldn't be enough private donations to fill the gap between what the campaign had and what it needed. The school finally had to find other ways to meet the fundraising goal, and they came to the students for help.

The Student Centre design

As the fundraising campaign stalled before Benson's departure and before the discovery of the mistaken donation, the Student Centre design changed drastically.

When students accepted a fee increase for the project in 1990, the project was called an "athletic, social, and cultural centre." The initial concept in the campaign brochure was a grand structure that included a much-needed athletic facility and a swimming pool. However, the fundraising difficulties necessitated a change in the concept. The school wasn't going to take any chances with a costly-to-build-and-maintain design, so the fitness centre – the concept students had expected for years – disappeared.

The school asks students for help

During the summer of 1997, administrators met with student leaders in private meetings in an attempt to reach the fundraising target.

The school decided to ask the students to pay for capital costs – money that was supposed to come from donors – and to pay for heating and lighting costs. Full-time students were asked to accept a $52-a-year fee increase and in response the university would contribute $1-million. If they said yes, the Principal would also guarantee the successful fundraising of the remaining $1-million from private donors.

The school had the support of the student leaders on campus – including ECSU, which tried but failed to remain neutral on the subject – and held an information session in the Meeting Place with all the important players. The tense event saw students grill the panel, which included Principal McNutt, student leaders, and the architects, about the purpose of the Student Centre and the problem of asking students for more money.

The school set up an impressive Student Centre artist's concept billboard, which students could view and contemplate each day as they walked to class. The Students' Administrative Council of Erindale staged a pro-Student Centre campaign that simply told students to vote 'yes' in the referendum because, "If you're not here to use it, you won't have to pay for it."

In November, 1997, ECSU announced the results at pub – a majority of voters (just ten per cent of the student population cast ballots) chose the fee increase, guaranteeing the project's construction.

What we can learn from this?

The Student Centre is aptly named, not just because it's for the students, but because at each step of the way, students ensured, with millions in fee money, that the project would go ahead. Even when the design was just a dream, even when the school failed to reached its own fundraising promises, even when the design changed to something far less impressive than originally planned, students saved the project and the school's reputation within the community.

Principal McNutt, Diana Borowski, and Iggy Kaneff accept a Student Centre donation from Ron Hatch.

The Student Centre campaign has left students with heafty incidental fees and a building that reflects the problems faced during the campaign. It's a place that, in the end, was built more for the sake of completing the project than satisfying the original dreams of students. The Student Centre's bare, sparse design is a lasting tribute to the campaign that failed the students.

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Art & Art History's 25th Anniversary

BY JENNIFER MATOTEK

The Erindale Art & Art History programme celebrated its twenty-five anniversary this past Saturday, October 30th – a characteristic that the programme shares with the city of Mississauga, which also celebrates its twenty-fifth birthday this year. Approximately one hundred members of the faculty, alumni and current students attended the reception.

A dream is born: The programme's evolution between 1971 and 1975

Students complained that the name "South Building" was too boring. Mississauga Transit was deemed an unreliable way to commute to class. Erindale's pub applied for a liquor license that would allow them to sell liquor in addition to beer. And medium II's executive editor was elected president of Student's Administrative Government of Erindale College. But the Art & Art History programme was developing policies and politics of a different brand.

The Art & Art History programme was initially born in 1971 under a different name: the Art Education programme. It was created as the pseudo-brainchild of the principal of Erindale College at the time, Tuzo Wilson, and several other interested members of the arts faculty. The original intention, according to programme co-ordinator Annie Smith, was to create a programe that was based "more on art education than fine art studio." But in 1973, Smith and others decided it would be an improvement if the programme had a more solid foundation in art studio work. The faculty went on to create a system that more closely resmbles the Art & Art History programme of today.

The programme plays a distinctive role in the

Alumni and faculty shmooze over wine and pita sandwiches. Yum!

landscape of Canadian universities as one of the first collaborative programmes between a college and a university. UTM's Theatre and Drama Studies programme was concieved soon afterwards. The course has also inspired more collaborative-type programmes between universities and colleges across Ontario and Canada.

The alumni

Alumni of the programme were also very excited to share their reflections and experiences since graduation. Some students continued on doing work in the art field as educators, art historians, curators, and fine artists. A sizable percentage of alumni moved on to complete post-graduate degrees in more specialized areas. Other alumni went on to careers outside of the art world, operating their own businesses or working in the field of computer technology and desktop publishing. There was an interesting contrast between the workforces of the different generations of students, as more recent graduates found themselves working in the fields of multimedia and website design.

Christina Richie, assistant curator for the Art Gallery of Ontario's gallery of contemporary art, sees the importance of having both practical studio experience and a sound knowledge of art history. "When I began my work as a curator, I was one of only two curators in all of Canada who had a background in fine art studio, as opposed to fine art history. My fine art studio background was a huge advantage to me as a curator," said Richie.

Assistant curator for the AGO's gallery of prints and drawings, Brenda Rix, a 1978 graduate of the programme, agrees with Richie and admires UTM's approach. "I'm major fan of the program, and I think it combines the best of both worlds," said Rix. She cites the small class sizes, and the environment and setting of the UTM campus as factors why students might prefer Erindale's approach, as opposed the downtown system.

Panelists applaud themselves and the audience for staying awake during the event.

Fine Art History professor Bogomila Welsh noted the differences between the UTM approach to fine art studies versus the St. George campus' treatment of fine art. "The Erindale campus has a complete marriage between art studio and art history, whereas downtown, there is a distinct division between the two areas. This is not compatible with my personal view: art and artists should go hand in hand," said Welsh.

Practicing artist and 1983 programme alumni Ben Walmsley used his knowledge of art history as a source for the content and inspiration of his first paintings. "The programme, most of all, taught me how to look at, understand, and appreciate art," said Walmsley.

Ups & Downs through the years

Walmsley says he became unsure of the stability of the program in the midst of his university career. "I had fears partway through my degree that the programme might shut down, but then I realized that this programme wasn't allowed to fail."

The programme took a lot of flack during the early eighties after co-ordinator Annie Smith made the decision to abolish the portfolio requirement. "I was evaluating a girl's portfolio one day, and she suddenly burst into tears. I told her that her work was good, but then she told me that none of the work was hers, and that she was unable to take art through high school but badly wanted to be accepted by our programme. I immediately realized something had to be done about the situation."

By instituting a portfolio requirement, Smith believed the programme was excluding a large number of intelligent people who might be interested in taking studio art in university, but were unable to take art courses through high school. Understanding that there was a niche to be filled, Smith changed the application system for the programme, omitting the portfolio requirement to allow a more diverse group of entrants. As Smith percieves it, the lack of portfolio requirement strengthens the diversity of the work which students are permitted to create, allowing students to blend their experiences and draw inspiration from their different backgrounds.

The programme was unstable slightly before the name was changed from "Art Eduction" to "Art & Art History" during the mid-seventies. Soon after the change of name, the conceptual basis of the programme was re-evaluated, and it began to develop and stabilize. But throughout the conservative eighties and during the current liberal administration, the programme suffered, as did many university programmes due to funding cuts to post-secondary institution. The situation worsened during the funding cuts of the Harris administration of 1995.

In the beginning, there were no full-time art history professors employed at UTM, and all of the professor's offices were scattered around about the North Building in inconvenient locations. Dean Roger Beck rejuvenated the fine art slide library (which was originally a smoking lounge) and also aided in the creation of a Fine Art Department – a hallway where the professor's offices, an art department office, and the slide library could be located.

The collaborative nature of the programme evolved partially from a lack of studio space on the UTM campus. Students were forced to cart their work from UTM to Sheridan, and across the Sheridan campus from building to building, and to cramped, raccoon-infested portables. During the 1998-1999 academic year, Sheridan College reclaimed some of the Art & Art History's working space as its own, forcing the program to relocate to their Iroquois Shore Road Location. The twenty-minute walk between Iroquois Shore and Sheridan College was inconvenient for students, and the changes to the existing school bus and taxi cab transit system were irritating to commuting art students. The administration reimbursed students by providing a van, which permitted students to commute more easily between the two locations.

Administration forced increased costs for ancillary fees, parking and bus tickets on students midway through during the 1997-1998 academic year, at the commencement of January 1998. These decisions were made without consultation or input from the programme's students, prompting a letter writing campaign to the Deans and Principals of Sheridan and Erindale College. Neither administration seemed concerned with the increases, because enrollment in the programme peaked at an all-time high.

The future for the programme

This year, things are looking up for the Art & Art History programme as they enjoy their own studio space: the recently built Annie Smith Centre located on Sheridan College's Trafalgar Road campus. "The programme's changed a lot in the last three or four years, especially now with the newly built Annie Smith Centre. There are also more recent additions to the fine art department's faculty such as Jill Caskey (a professor of Medieval Art), and a new dean of humanities, Michael Lettieri. There is also a new full-time art gallery director, Barbara Fisher." noted Richard Sewell.

Welsh believes the programme could be further unified through the creation of an integrated building to be used by both the fine art history and studio departments. She, too, sees the building of the Annie Smith Centre as a grand achievement, but also hopes to see a stronger relationship between the programme and the Blackwood gallery with the introduction of the new full-time curator. As she sees it, "Close relationships between all areas of the program are extremely important."

"Thanks to recent changes, I foresee a more cohesive relationship between the studio and the academic elements of the program." said Sewell. "We are very excited for the future."

Laurie Kallis hangs up work by graduates of the Art & Art History programme in the Students Centre

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Arts & Entertainment

Al Pacino reunites with *Heat* director for *The Insider*

Who's your favourite actor? Harrison Ford? Kevin Costner? Al Pacino? While the first two haven't fared as well in the 90s as they did in the 80s, Al Pacino appears to be riding on a career high that began in the early 70s, and is getting better as time passes.

FILM/REVIEW
By Richie Mehta

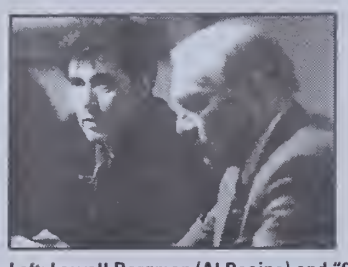
Pacino's latest effort, *The Insider*, teams up Pacino with *Heat* director Michael Mann again. After you see the film, you'll know why these two should stick together.

The plot is based on a recent United States health scandal case, where the CEOs of the major tobacco companies swore under oath that they knew nothing of the addictive nature of nicotine. After the Tobacco companies settle hundreds of major liability suits outside of court, Dr. Jeffrey Wigand, (a well-restrained Russell Crowe) a scientist on the inside, steps forward with his knowledge, and testifies against the tobacco companies.

That's one side of the story. The other involves the television news show "60 Minutes," and its producer/reporter Lowell Bergman (Al Pacino). Bergman risks everything to help Wigand, who's bound to silence by an internal contract, tell his story. This is where the idealistic reporter plot line comes in. Fight for the truth, tell the public what they deserve to know, save your soul. Blah blah blah.

As cliché as the plot sounds, 3 elements save the film: the direction, the performances, and the fact that the story is true and contemporary.

The story is based on the real events at Sixty Minutes in 1996, when Dr. Wigand risked incarceration by giving an interview, only to have the interview cut from the episode because of corporate politics. There are overdramatic moments, but the ideas, the incidents, and the characters are all real, and that fact – that all of this happened under our noses only a few years ago – makes for interesting drama.



Left: Lowell Bergman (Al Pacino) and "60 Minutes" host Mike Wallace (Christopher Plummer), discuss whether or not to air on the most important stories they've ever had. Right: Director Michael Mann discusses a scene with Al Pacino and Russell Crowe.

The second thing that saves the film is Michael Mann. A true visual stylist, Mann's other projects (*The Last of the Mohicans, Heat*) showed he can use the camera. His epic, eerie take on Los Angeles in *Heat*, and his sweeping vistas in *Mohicans* showed he can create atmosphere like no other director. His use of music also adds so much emotion to the climaxes of the two films, and again does the same in *The Insider*.

But Mann's greatest asset is his ability to combine atmosphere with performance.

Russell Crowe shows why he's getting high-profile roles when he displays Jeffrey Wigand's reserved frustration and heart-break. Like his characters in *L.A. Confidential*, and *Mystery, Alaska*, we feel as if Wigand could burst into a fit of anger at any time, but we also see him as a benign, thoughtful person who regrets his past, and wants to make up for it. Crowe communicates all this with looks.

We enter the theatre wanting to see Al Pacino. We watch Pacino inhabit the character of Lowell Bergman, knowing it's Pacino. But somewhere along the line, we forget it's Pacino. He embodies the characters he plays with depth and vigor. Like Colonel Frank Slate in *Scent of a Woman*, Michael Corleone in *The Godfather*, Vincent Hanna in *Heat*, or Richard III in *Looking for Richard* (his documentary study on Shakespeare), Lowell Bergman of *The Insider* is another character that Pacino has brought to life, both internally and externally. A student of the method acting school, Pacino puts other superstars like Ford and Costner to shame. While their characters reflect Ford and Costner themselves, Pacino's characters live on their own, and other than looks (and the occasional loud outburst) share no other qualities.

Even the final shot of the film reflects how we see Pacino: as one of the most composed, controlled, and poised actors of our time. He's fuckin' cool.

Provocative puppet play delights audiences

The arts are at their finest when they provoke our sensibilities and delight our senses. The best works question and alert us to the multifaceted human condition, through the creative and technical genius of the artist.

THEATRE/REVIEW
By Catherine Baird

The critically-acclaimed *Streets of Blood* is the latest production from Ronnie Burkett's Theatre of Marionettes playing at The Canadian Stage Company.

It is provocative, enchanting, disturbing and hilarious, and it is unlike any puppet show you have ever seen. Forget those Saturday morning kids shows and Howdy-Doody, this is a play for adult audiences only. Breaking all the conventions of puppetry, Burkett masterfully manipulates fifteen characters embodied in thirty-six marionettes for two and a half hours straight.

For each character, Burkett uses a different voice, often with three or more characters interacting at any given time. Burkett does not hide behind anything – he is in full view walking back and forth, pulling the strings – yet he in no way distracts from the magical world below him. In many instances, the characters engage in dialogue with audience members, allowing them to delve into the psyche of a puppet that becomes a bundle of human emotions.

Burkett deals with themes unusual for his genre. AIDS, homosexuality, paternal aggression, rape, and family ties are integrated into a wacky story that takes place in the prairie town of Turnip Corners, Alberta. Inspired by recent tainted blood scandals and the obsession with clean blood, Burkett's main character, the 'old biddy' Edna Rural, pricks her finger with her quilting needle only to find that the blood on the quilt is the image of Christ. She then dubs the quilt as the 'shroud of Turnip Corners.' Her estranged, city-dwelling adopted son, Eden Urbane, is a karoke-singing homosexual with AIDS, who blows up gay bars to induce rage amongst a submissive gay community.

Ronnie Burkett performs with one of his many marionettes in *Street of Blood*.

Eden returns to Turnip Corners in search of his real mother at the same time that Esme Massengill, a dried up Hollywood movie actress comes to perform her new biblical musical. However, Esme and her entourage are vampires, intent on sucking the blood and life out of Turnip Corners (clean blood, according to Burkett, will be the most powerful commodity of the new millennium).

The marionettes come to life in this seemingly disjointed story and pull it together as any brilliant actors would – except that the actors are collectively one man.

Perhaps the most inventive aspect of the play is that Burkett not only acts through the puppets, but becomes a character himself; in fact, he becomes 4 characters. By changing simple props such as a baseball cap or a black toque, Burkett the man becomes the father, a movie producer, a rapist (ever seen a grown man pretend to rape a marionette?) and he also becomes Jesus, his main role. Rather than speaking to the puppets, Burkett speaks to the audience, yet the puppets look up, more often ignoring his warnings or telling him off than listening. While these theatrical inventions and technical complexities may seem a feat in themselves, Burkett crosses the imaginary line of conservatism by dealing with social issues that are complex, disturbing, and emotionally charged. Burkett is a risk taker and does not shy away from coarse language, marionette nudity, and religious imagery. His puppets are exquisite works of art in themselves, with each character fussed over to the last detail despite their distance from the audience.

Notwithstanding the few melodramatic scenes near the end of the show, Burkett gives a brilliant and inventive performance. The puppet stage is an unlikely setting for the issues dealt with in the play, and yet the humour and nature of the medium allows for a discourse in contemporary issues without becoming overly political or heavy. It seems that despite all the social muck that we deal with, there are gems to be found if we dig hard enough. *Streets of Blood* is definitely a blood-red ruby.

Streets of Blood has been held over until Nov. 13. It is playing at The Canadian Stage Theater at 26 Berkeley Street. Tickets are $35-$40, or pay-what-you-can (if you buy tickets on a Monday at 10:00 am for that evenings performance). Call (416) 368-3110.

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The Millennium Project: everybody in black

The Millennium project, conceptualized by Dennis Hayes and UTM's third-year Theatre and Drama Studies students, officially debuted Theatre Erindale's 1999-2000 season. This original effort presents the class's meditations on the approaching millennium, and its hopes for the future.

THEATRE/REVIEW

BY JENNIFER MATOTEK

Overall the production was highly enjoyable and commendable for its strength of chorus work and its originality – one hundred per cent original Erindale productions shouldn't be showcased only during the Fringe Festivals. But some aspects of the production don't pose and clarify questions about the millennium, as suggested by Dennis Hayes' director's note in the programme. Instead, some of the project addresses tired issues in a pedantic manner.

The opening and closing were strong and displayed to the audience ambiguous and complex rituals writhing with movement, energy, and sound. These scenes helped to unify the production as a whole, as did the repetition of short scenes and themes.

The class used a series of video monologues to segway between scenes. Often, these televised speeches undermined and deconstructed the production's central goals and themes. They took too much time, and offered the audience the same cheesy, inspirational dogma that one might find in Life's Little Instruction Book. This is unfortunate, especially because many of the actors spoke from their own personal experiences. The video transitions were most successful when they were relevant to the preceding scene's material, or when they observed novel experiences – Matt White's tirade about whiny, apathetic people and Eric J. Rose's personal story about getting hit by lightning were both notable.

Many of the scenes in *The Millennium Project* were incredibly funny – for example, one scene about a corner store that specializes in the sale of addictions showcased the comedic talents of Kenny Chan and Bobby Del Rio. But other sketches were overly ambiguous, obnoxiously preachy, or cliché. One scene, featuring a class of children making a sing-song out of the holocaust, was downright offensive. But the quantity of enjoyable moments in the production far outnumbered the scenes of lesser quality.

The company conveys images of persecution in Theatre Erindale's *The Millennium Project*.

The choral work and strength of the ensemble were extremely notable, particularly their renditions of Amazing Grace and a Hebrew melody. The material drawn from the book of Genesis was also handled incredibly well, particularly a court scene featuring Stephanie Drummond as a Judge Judy-like god and Kelly Taylor as a watchful Edenic goat.

The lighting and set design of the production were elegantly spare and appropriate. The simple costumes drew attention to other elements of the play, such as the beautiful handmade props and masks used by the performers during the production's opening and closing. In general, the play's biggest conundrum was its choice of material: why did it have to be such a gloomy vision for the future? Why did they decide that some issues were more important to address than others – why talk about raves when there are millions of people in the world dying from a poor quality of life, or cancer? Why present a theatrical audience with overworked clichés and western views of humanity, instead of speaking about other issues that could create a work that is fresh and challenging? One could argue that the class seems a little pessimistic about 2001, but the audience wasn't too negative about *The Millennium Project*, judging by their reactions as they walked out of the theatre.

Celtic band moves on after *Titanic*

CD/REVIEWS

Gaelic Storm
Herding Cats
(EMI)

Following their success as the Celtic band seen in *Titanic*, **Gaelic Storm** has released a new album, *Herding Cats*.

If you remember the moment in *Titanic* when Jack and Rose danced at the third-class party, you'll recall the festive nature of **Gaelic Storm**'s music. Since Celtic music's popularity has increased so much in the last few years, *Herding Cats* is likely to be a hit.

The lively five-piece band begins the CD with "Drink the Night Away," an optimistic piece along the lines of Billy Joel's "Piano Man," in subject, but softer and more rhythmic and tribal.

They follow with equally pleasant songs "The Ferryman," "Spanish Lady," and "The Par East Polkas."

Vocals, however, aren't **Gaelic Storm**'s strong point. Most of the tracks on *Herding Cats* are purely instrumental, and are based on simple rhythms. It's the simplicity of these songs that make them so good. Not only do they inspire you to dance for hours, as the *Titanic* scene shows, but they inspire people to have a good time. In fact, it's hard to listen to this album without feeling uplifted.

"The Devil Went Down," "After Hours at McGann's," and "Titanic Set," are the highlights.

The one problem with the CD, however, is its redundancy as most tracks sound alike on this disc, if you sit down and carefully listen.

But then again, chances are you won't be sitting still too long anyway.

- Richie Mehta

Various Artists
Camelspotting
(EMI)

Listening to this album is like being transported to an exotic place, a world that is devoid of North American cars and suburban bungalows. *Camelspotting* (appropriating the title and cover design from the album/movie *Trainspotting*) is a compilation of artists from Egypt, Lebanon, Syria and Morocco. According to the short biographies on the liner notes, all of these artists are prolific in their own parts of the world. The album is exciting and sassy.

The use of traditional instruments like table drums or sitars is a refreshing change from the bass-drums-guitar format of Western music. The voices of foreign languages become part of the instrumentation much like in Western choral music. Most of the tracks have been produced to sound an extremely modern. In some cases the production works, especially on tracks by Mayada El Hennawy and Osama Al Attar, but on others it becomes too digital and overbearing.

If you enjoy this mixture of traditional Arabic music with a modern feel, you might want to check out Natacha Atlas's album *Diaspora*.

- Catherine Baird

Watercolour's are given a new life

Canadian artist Doris McCarthy's exhibit *The View from Here – A Retrospective of Watercolor Paintings* opened at the Art Gallery of Mississauga last Thursday.

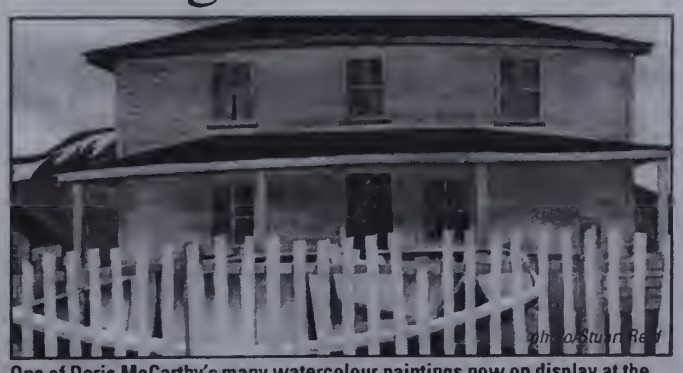
FINE/ART/REVIEW

BY AGNES CEGLARZ

Mayor Hazel McCallion opened the ceremony, and was followed by the curator of the Art Gallery of Mississauga, Stuart Reid, who gave a short introduction. Reid then introduced Doris McCarthy, a well-spoken and enthusiastic woman in her late eighties.

The exhibit consists of over eighty of McCarthy's watercolour paintings that document her travels to such places as the Canadian Arctic, the Maritimes, Japan, Europe, and the United States. The work spans a period of almost sixty years, and includes recent work.

For someone who doesn't particularly like watercolour, I was impressed by what I saw. McCarthy has reinvented the watercolour landscape painting. Her works are all very rich in colour, although she tends to use a limited palette.



One of Doris McCarthy's many watercolour paintings now on display at the Art Gallery of Mississauga

The colours she chooses for a work reflect the mood and clarity of the particular moment in time that she's capturing.

The works in the exhibit are grouped in a geographical, not sequential order. It is interesting to see a painting of the prairies from the 1950s and then compare it with one created thirty years later. The stylistic changes are quite remarkable. There is evidence of planning in all of McCarthy's paintings. When one looks closely at the images, faint pencil drawings McCarthy has done in preparation for the watercolour can be seen. Her paintings have a contrast between the geometric and organic. In her depictions of the East Coast, the viewer is presented with small, very geometric houses along the watershore. Behind these square houses are a vast array of mountains, trees, and other aspects of nature.

McCarthy uses standard watercolour techniques such as wax resists and dry brush. These methods are used very effectively in her work.

In her opening remarks, McCarthy referred to the paintings as her children. A parent has a great sense of pride in his or her child, and these paintings are indeed something to be proud of.

The exhibit continues until December 10, 1999.

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Tradition paid for luxurious Air Canada Centre

By Adam Giles

Did the Toronto Maple Leafs need a new home? Traditional Leafs fans would say no. The Air Canada Centre (ACC) features many advantages that Maple Leaf Gardens never had, but it doesn't have the same traditional hockey atmosphere.

The $265 million Air Canada Centre is located on Bay Street, next to Union Station for easy access. So, when the Maple Leafs played the Montreal Canadiens on opening night, the capacity crowd of 18,819 had several ways to flee the building. The post-game crowd will never be as bad as it was at the Gardens. More exits in the ACC, including direct access to trains at Union Station and the underground PATH walkway, will disperse the hordes of people. Even people who drive to the games have easier access to the arena than in the past. Maple Leaf Gardens, at the corner of Carlton and Church, was traffic hell for poor souls who drove to games because masses of people filled the streets. But many people still chose this option because the only other transportation available was TTC subways and buses, and they were always packed. With the ACC so close to the Gardiner Expressway, drivers can escape much faster.

The ACC is connected to Union Station by an indoor walkway, which is private property. This is a major improvement because it deters pesky scalpers from setting up shop at this entrance. It is good to see an attempt to phase out these ticket-hounds, whom the police can't seem to control. At the Gardens, every single fan in attendance (and even people walking down the street) had to pass scalpers, who shouted, "who needs hockey tickets? Who needs seats?"

Hallways in the ACC encircle the entire arena, similar to the Skydome, and they are much wider than the ones at the Gardens. With capacity crowds swarming the building at most Leafs games, wider hallways were needed to reduce the shoulder to shoulder traffic. And at the Gardens, if you knew someone that was sitting on the other side of the arena, you had a tough time trying to get over there during the intermissions because the two sides didn't connect directly.

Many people were not satisfied with the food options at Maple Leaf Gardens. The menu consisted of hot dogs, popcorn, and not much else. At the ACC, the variety of food and number of vendors have increased dramatically. Now fans have a choice of all kinds of multicultural foods and drinks, which should attract a wider range of fans to games. There are also several restaurants in the building, including Lord Stanley's Mug, a pub with its own microbrewery.

Over time, new hockey memories will make the Air Canada Centre feel like home.

Another common complaint about Maple Leaf Gardens was the width of the seats and the lack of sufficient legroom. If you ever sat in a Maple Leaf Gardens seat, you know how cramped they were. At the ACC, the seats and the space between rows were both made a few inches wider. Also, the seats at the Air Canada Centre were more steeply aligned than the seats at the Gardens, in order to improve the fans' sightlines.

The official groundbreaking for construction of the Air Canada Centre was on March 12, 1997, at the site surrounding the Canada Post Delivery Building. The east and south walls of the postal building will be preserved because the location has historical significance. In this way, the ACC has a piece of history built into it already, but it lacks hockey history. The Air Canada Centre will never be able to replace Maple Leaf Gardens. The many quirks of Maple Leaf Gardens and its age gave it that distinct magical presence. The ugly yellowish-brown bricks were beautiful to traditionalists. The inadequate access to the arena, tight hallways, and slim seats brought fans closer together, creating a feeling of unity that the ACC will be challenged to match. The food options at the Gardens were indeed limited, but not worth complaining about. Who orders lobster at a hockey game anyway? The smell of hot dogs and popcorn is the smell of a hockey arena.

As much as Toronto hockey fans needed some of these changes, they come at a cost – the cost of tradition. The Air Canada Centre, which is also home to the NBA's Toronto Raptors, has a heartbreaking corporate, impersonal feel. The name "Air Canada Centre" is cold and it proves that hockey isn't the building's main priority, unlike "Maple Leaf Gardens." At a quick glance, the new building resembles many other new arenas, with its numerous seats, high-tech scoreboard and sound systems, and TVs in the bathrooms. There are many more advertisements in the ACC than there were in Maple Leaf Gardens, which suggests that the relocation wasn't for the benefit of fans at all, but for its impact on the franchise's bottom line. The Air Canada Centre seems to be aimed less at accommodating traditional Leafs fans, and more towards commercialism.

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UTM at the Head of the Charles

By Andrew Bellerby

On October 23 and 24, the UTM's lightweight women's team travelled to Boston to compete in the largest two-day rowing venue in the world, the 35th annual Head of the Charles Regatta.

Eight Members of UTM Rowing represented the Don Rowing Club of Mississauga in three events: lightweight women's cox four and eight, and lightweight men's single.

Tiffany Jamieson, Marie-Eve Perreault, Susan Horsfall, Karen Stephens, and coxswain Kelvin Soew raced in the lightweight women's cox four finishing a strong ninth place in a field of 16 crews. Their time of 20 minutes and 32 seconds over the three-mile race was only 8.7 per cent behind the winning crew from the Argonaut rowing club of Toronto. This is a very impressive result for the crew who were racing for their first time at the internationally renowned regatta.

UTM's Tara Nicholls and Lianne Lapalme rowed as the bow pair of the lightweight women's eight. This crew contained members of many different programmes at the Don Rowing Club including the competitive, juniors, masters, and of course, UTM Rowing. This combination, one that you wouldn't see from another club, is a perfect example of the continuum of opportunity in rowing at the Don Rowing Club. Unfortunately, the challenging course of the Charles river got the best of this crew with a clashing of oars and some wide corners, resulting in a finish near the back of the pack of 23 crews.

Look for the upcoming results of the Novice and OUA Rowing Championships taking place in St Catharines on October 29-30.

Revolution beats the Eleventh Player 37-36

BY ADAM GILES

In last Wednesday's game between Revolution and the Eleventh Player, all but three players scored at least two points.

Revolution's Michael Han led the team in scoring with 15 points. Faisal Syed and Rick Sood followed, with six points apiece. Alex Au led the Eleventh Player with 16 points, followed by Dennis So, who scored three three-pointers for nine points, and Ed Chang, who contributed seven points.

In other intramural basketball action, Earthquake beat the Shooters 47-45, and Bristol U and EFSA played an exhibition game.

Women Eagles 5-0

BY SHANE LAWSON

In women's touch football, the UTM Eagles season. have won all their games, giving them a perfect 5-0 record. Their exceptional season opener was followed by a disappointing default win against University College. However, the girls beat Law 13-6, and contained Pharmacy 20-1. Then last Wednesday, the ladies won by their largest margin this season, 32-0, against their Scarborough rivals.

In what some have deemed 'the battle of Suburbia,' quarterback Adaora Ogbue stymied the Scarborough defence by completing 20 passes, five of which were touchdowns. Erin Laporte led the way in scoring three touchdowns and an extra point. She also had one interception in the game. Erin Sneek added six points and managed a one-point conversion. Kathy Shier rounded out the scoring with five receptions. The longest gain came from an eight-yard reception that turned into a 40-yard run by Hazlon Schepmyer. The team also played a very good defensively. Tough play by Amy Patterson and Patti McCarragher helped preserve the shutout. The Eagles' final regular season game will be played downtown on Saturday at 3 p. m. against Victoria College.

UTM women undefeated

BY STEVEN MANCHUR

The Women's division one interfaculty basketball team improved its record to 4-0 last week with a tough 34-30 victory over Law.

UTM started off quickly with lay-ups by Robin Tucker and Stepanie Kishimoto. Strong inside play from Becky Jones gave UTM an early 8-1 lead. Law, to their credit, never backed down, and even though it had only five players, it cut into UTM's lead. By halftime, UTM led 16-9.

The second half saw Law scored the first six points to pull within one. At this point, UTM utilized its full-court pressure and went on a 10-0 run of their own, highlighted by a spectacular three-point play by Tucker. Up eleven at this point, UTM coasted for the rest of the game, almost too much as Law hit two three-point shots in the final minute of the game to make it close. UTM held on for the 34-30 win.

UTM was led in scoring by both Tucker and Ashley Cross who had eight points each. Becky Jones had six, while Sylvia Jazbec, Rita Lenhart and Stehanie Kishimoto each had four points. UTM hosts University College this Wednesday at 8 p. m.

Flag football scores

Fierce 21, Reapers 20

After the first half, it looked like the Reapers would have no problem pulling off a win because they led 14-0. But Fierce exploded in the second half, scoring all of their 21 points for the comeback win.

Reapers' quarterback Bruce Worthington nailed his first three passes, hitting Kurt Tietz on his second throw, for the first touchdown of the game. Fierce quarterback Neville Sitaram also looked sharp in the first half, throwing a lot of successful short passes.

Fierce's Jay Nunez scored a pair of touchdowns to lead the comeback. Horrace Hibbert played a great game both defensively and offensively. He ended several Reaper rushes with his speed, blocked a two-point conversion, and made a lot of offensive gains, including a touchdown run. Sachin Bhandari also helped Fierce win with a key interception near the end of the game. *-Adam Giles*

BMF 29, Electric Mayhem 6

In this AFC match-up, the undefeated BMF (now 2-0) received contributions from several players. Simon Poon scored two touchdowns, followed by Mike Baldassi and Matt Millar with one each. Jason Caine scored a pair of two-point converts and Majid Hussain scored one.

Electric Mayhem, with its team of 17 players, managed only one touchdown, against BMF's defence. Quarterback Ryan Auyeung found receiver Stephen Getzler in the second half, for the scoring play.

BMF quarterback Eddy Bavington racked up four touchdown passes, which put him in the lead of AFC quarterback scoring with five touchdowns and 36 total points.

In other flag football news, the Snapping Turtles won a default over Free Agents (B). *-Adam Giles*

Jabronies 20, Bristol U 14

The Jabronies – the NFC free agent team – took a 20-0 lead in the first half, while Bristol U came back with 14 points in the second.

Jabronies' John Erra scored two touchdowns, Rob Menalo scored one, and Gavin Hilson added a two-point convert. The Jabronies also ran a successful onside kick. Ravi Uppal scored a pair of touchdowns for Bristol U and Bryan Foo added a two-point convert. Two phenomenal runs by Foo highlighted the second-half. With less than two minutes in the game, Bristol U was poised to score. They marched downfield to the Jabronies' 10 yard line. Bristol U quarterback Mike Arage launched a pass, only to have it knocked down by Darryl Sequeira. The ball landed right in Hilson's hands, but Steve Ghose of Bristol U prevented Hilson from scoring a touchdown. The Jabronies ran out the clock after that play.

-Darryl Sequeira

(Ed's Note: This will be Bristol U's last game if they don't cough up the league fee soon.)

MEN'S FLAG FOOTBALL STANDINGS

NFC TEAM	W	L	PF	PA	PTS
BRISTOL U.	1	1	46	26	2
REAPERS	1	1	58	49	2
JABRONIES	1	1	48	52	2
FIERCE	1	1	27	52	2

AFC TEAM	W	L	PF	PA	PTS
BMF	2	0	36	6	4
E. MAYHEM	1	1	7	29	2
S. TURTLES	1	1	1	7	2

MEN'S BASKETBALL STANDINGS

TEAM	W	L	PF	PA	PTS
REVOLUTION	2	0	85	73	6
EARTHQUAKE	2	0	98	88	6
BRISTOL U	1	0	69	43	3
ELEVENTH P.	0	2	79	88	2
SHOOTERS	0	2	88	116	2
EFSA	0	1	37	48	1

ALL PURPOSE SCORING

NFC	TD's	TP
KURT TIETZ (R)	3	20
RAVI UPPAL (BU)	3	18
BRYAN FOO (BU)	2	14
HECTOR SLIHO (R)	2	12
SCOTT BAKER (R)	2	12

AFC	TD's	TP
M. MILLAR (BMF)	2	12
S. POON (BMF)	2	12
M. BALDASSI (BMF)	1	6
S. GETZLER (EM)	1	6

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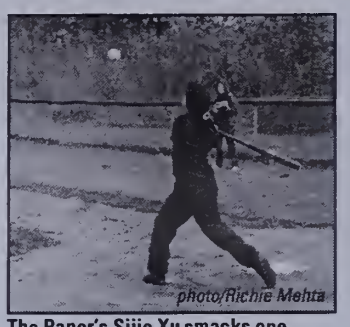
Playas beat Paper 4-2 in softball opener

BY ZAIN FANCY

The season opener for coed softball featured last year's champs against the Paper. The game had a defensive tone as the Playas high-octane offence was uncharacteristically halted with only eight hits. Fortunately for the Playas, the Paper's offence was equally lethargic, managing only five hits.

The Playas got on the board in the top of the first when home run legend Mike Arage hit an inside the park home run to score himself and leadoff man Zain Fancy. The Paper's pitchers were simply throwing a gem, not allowing their team to get any hits until the fourth inning. In the third inning, Bryan Foo hit an inside-the-parker to make the score 3-0. The Paper scored in the fourth inning when Sijie Xu burned the Playas, by knocking the ball over the drawn-in team to cash in Adam Giles. The Paper added one more run in the fifth, but time was running out for the Playas, who had a football game to play. The Playas 'declared' the sixth inning, taking three automatic outs. **(Ed's Note: Jennifer Matotek cost the Paper the game because she didn't show up as promised. Don't worry, the Paper still loves you Jen, you cock foot. Playa Zuhair Fancy, a UTM alumnus, and ex-Medium Sports Editor, was a sore winner. He picked fights with several Paper Players after the game in a sad attempt to relive his pathetic glory days.)**



The Paper's Sijie Xu smacks one.

Men's intramural indoor soccer scores

BY ADAM GILES

Scott's Team 13, Azzurri 2

In this blowout, Scott's Team took advantage of several Azzurri obstruction penalties and ran up the score. With many free kicks from these penalties, Scott's Team set up and capitalized on a lot of good scoring chances.

Jason D'Souza received a yellow card for arguing excessively with the referee. Scott Johnson (who is not on Scott's Team) earned himself a red card for instigating a fight with a player on Scott's Team. With Johnson gone, Azzurri was forced to play the remainder of the game with three players, but by that time Scott's Team had a huge lead.

Azzurri's goaltenders made some good saves, but their team gave Scott's Team too many offensive chances. Azzurri lost interest and seemed to give up, which allowed Scott's Team to add six second-half goals and win the game 13-2.

TYC 16, KGB 1

In another blowout this week, TYC embarrassed KGB. When there is only one division, scores like this show the imbalance between teams. By the end of the first half, TYC led by an insurmountable 10-0. TYC spread the scoring around, as six different players tallied two or more goals. Mohamed El-Rashidy led the way for TYC, as he scored four goals. James Halbert put KGB on the board in the second half, with the team's only goal.

Scott's Team runs up the score.

Jabronies 11, RRR 8

With the Jabronies leading 6-2 at halftime, RRR didn't give up. RRR fought back with six second-half goals. Unfortunately, the Jabronies were up to the challenge and kept their lead, with five second-half goals. Jabronies' Sam Gill pounded four goals, as Steve Ghose and Ravi Uppal each contributed three. Nick Emini scored four goals for RRR in a losing cause.

Psychocrickets 1, Azzurri 4

Azzurri beat the Psychocrickets in the lowest scoring game of the week. Azzurri led 2-0 at halftime, and added two more goals in the second half to win the game. Azzurri captain Michael Pozzebon and Jason D'Souza each scored once. Dana Murphy scored the Psychocrickets' only goal.

MEN'S INDOOR SOCCER STANDINGS

TEAM	W	L	T	GF	GA	PTS
AZZURRI	2	1	0	7	14	7
SCOTT'S TEAM	2	0	0	29	4	6
JABRONIES	2	0	0	19	10	6
TYC	1	1	0	18	9	4
PSYCHO	0	2	1	9	26	3
KGB	0	1	1	7	22	3
RRR	0	2	0	8	12	1

Bomb Squad annihilates the Paper

BY ADAM GILES

Last Thursday, the Paper suffered a brutal 15-4 defeat at the hands of the Bomb Squad in coed softball.

The Paper came out strong in the top of the first inning. Leadoff man, Richie Mehta, smacked a double and Cyrus Irani launched a ball over the left field fence to put two runs on the board. But that was the only time the Paper had the lead. In the bottom of the first, the Bomb Squad onslaught began. On the strength of homeruns by Phil Chitty, Kurt Tietz, and team captain Laurie Schirripa, the Bomb Squad batted around and collected five runs.

The Paper had four women show up for this game, an improvement from their first game when only Agnes Ceglarz and Sijie Xu played. Tracy Moniz and Jennifer Matotek joined in the fun and saved the Paper from suffering an automatic out every three innings.

The Bomb Squad collected 17 hits in the game. Every person on the seven-player team contributed at least one hit.

A football player's experience

BY JON LEE

My first year at UTM has been good so far, but I can't wait until the touch football team goes to the playoffs. This team won the title last year and is poised to win it again. The Men's Interfaculty touch football team is 5-0 and has one more game on Saturday October 28. I hope to get some action in that game.

I haven't played yet, not because I'm not good but because three of our games were defaults. Are the other teams a little scared of us? I missed the games we did play because I had classes – studies first! We beat our opponents by scores of 20-0 and 28-0. I guess the other teams could be a little scared after all.

I've had a great time with this team. Our coach keeps us in good spirits and we have exciting scrimmages at practice. I think that this group has been one of the reasons I'm having a good time on campus. The guys are easy to get to know, and we have lots of fun.

So check the schedule on the men's bulletin board outside the gym to see when and where we play next time. It will be a playoff game so come cheer on this awesome group. And if you're a first-year student like I am, find some time to play Interfaculty sports. They're fun, competitive, healthy, and they're free, a really good reason to join.

COED SOFTBALL STANDINGS

TEAM	W	L	TP
PLAYAS	1	0	3
BOMB SQUAD	1	0	3
THE PAPER	0	2	2